

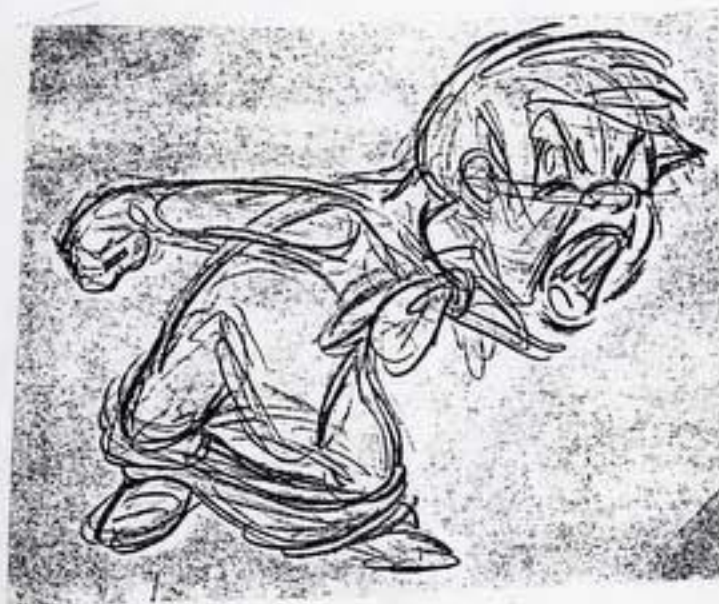
DYNAMICS OF ANIMATED DRAWING



1. SOLIDITY

- YOUR ANIMATION SHOULD HAVE A 3-DIMENSIONAL QUALITY.
THIS REQUIRES THINKING AROUND THE FORM YOU ARE DRAWING.

- ALLOW YOUR PENCIL TO FEEL AROUND THE MASS AND SHAPE YOU ARE DESCRIBING



FLESHY
QUALITY
TO FACE

THINK AROUND
THE FORM

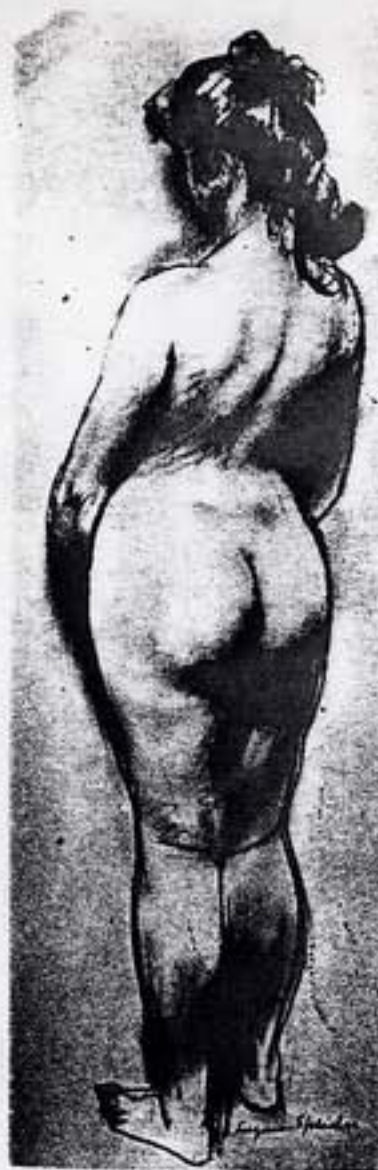


FEEL
THE FORM
OF CHEEK WHEN
YOU DRAW IT.





NOTE THE SCULPTED FORMS



NOTE HOW
FORMS INTERSECT
COMING IN AT
OPPOSING ANGLES,
(BACK INTO HIPS)



LINES IN BACK OF
KNEES USED TO
DESCRIBE ROUNDNESS
OF LEGS.

ASK YOURSELF
WHAT IS THE SHAPE OF
THE FORM I'M DRAWING
IS IT...



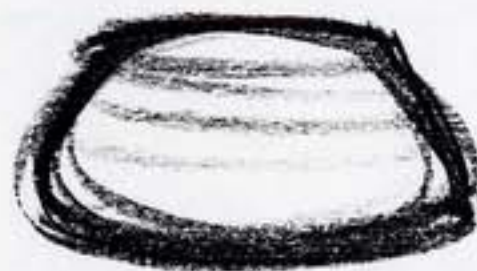
ROUND



PEAR SHAPE

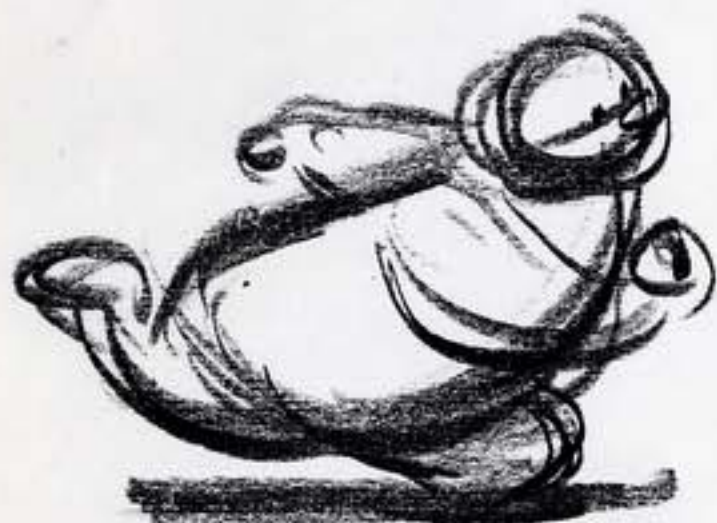
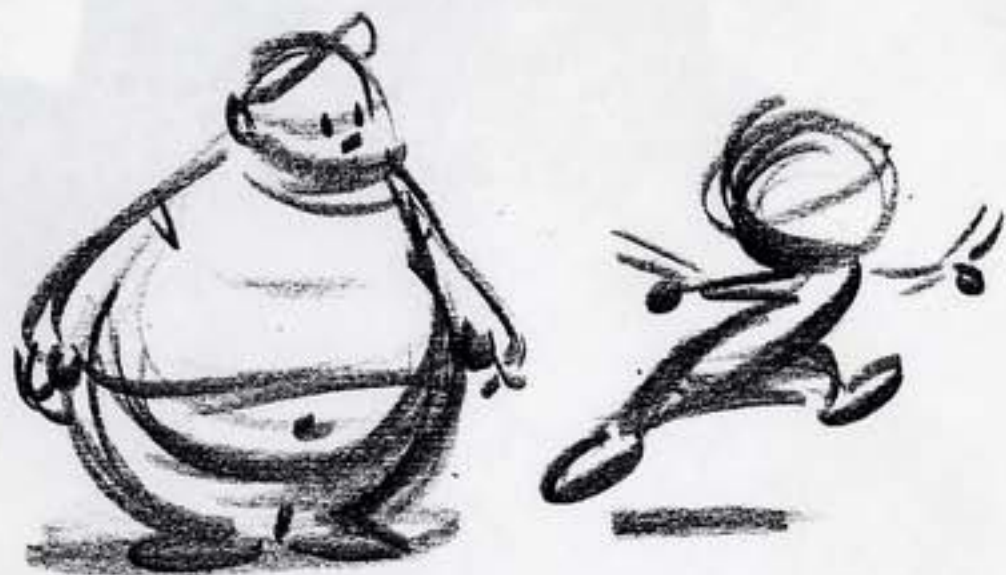


TRIANGULAR



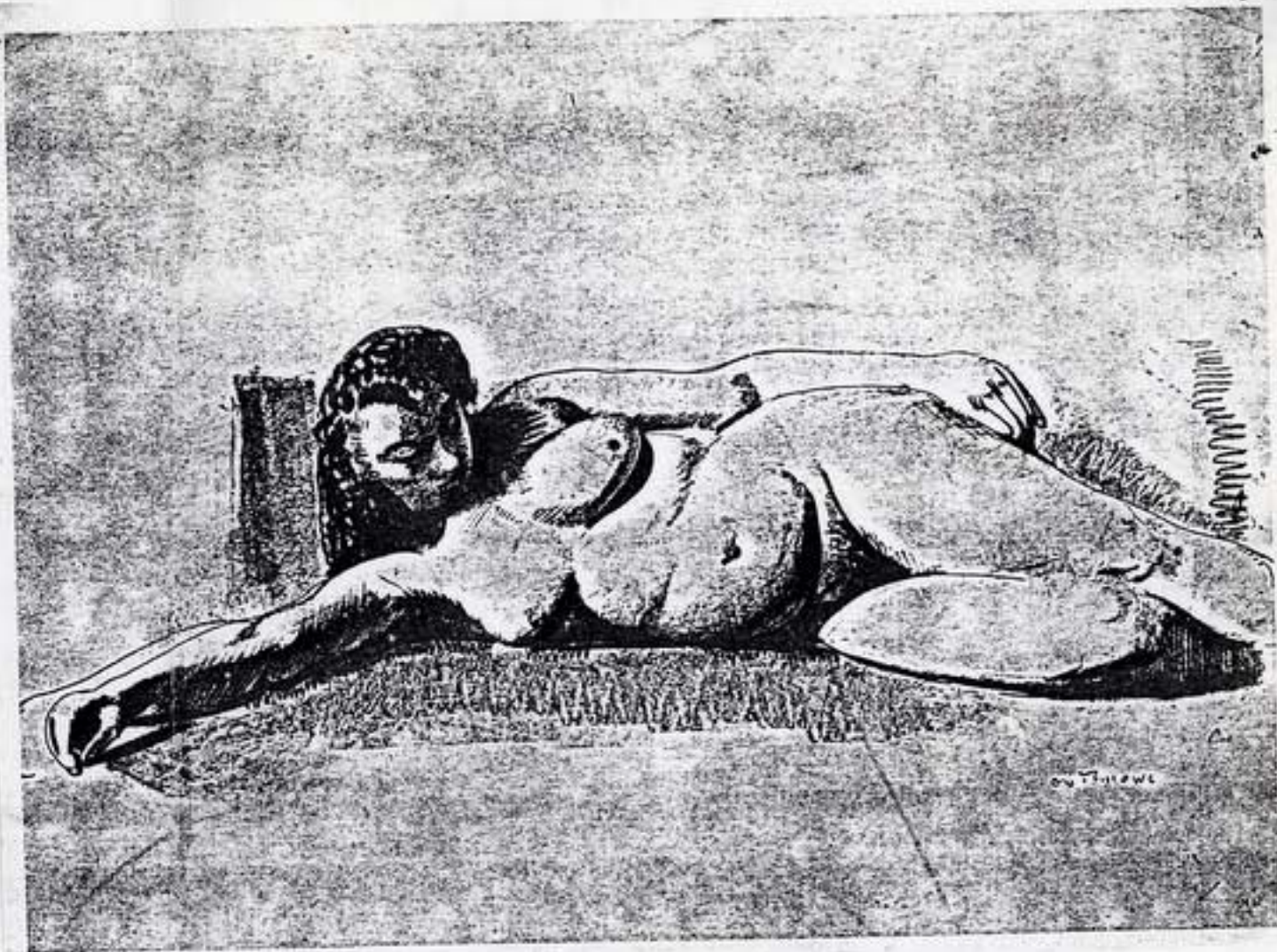
SQUARE

BE CONSCIOUS OF THE MASS & WEIGHT OF YOUR CHARACTER



- HOW HEAVY? ALLOW THIS TO DICTATE THE MOMENTUM IN YOUR TIMING.

- YOUR CHARACTER IS BOUND BY NATURAL LAWS - WE CAN FUDGE AND CHEAT THESE TO A CERTAIN DEGREE, BUT THE AUDIENCE RELATES TO THESE LAWS.

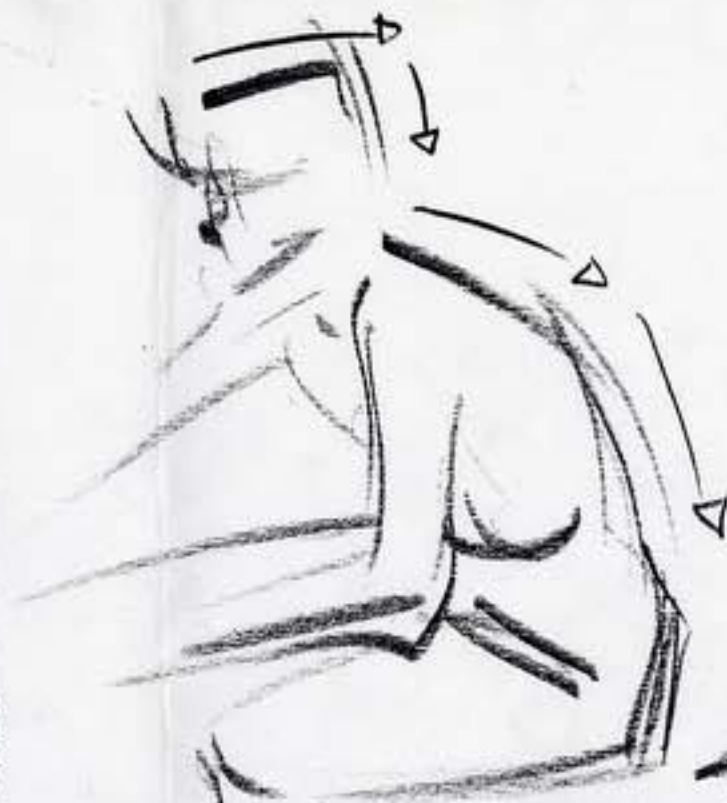


- SOLID SIMPLE SHAPES THAT FLATTEN OUT ON A HARD SURFACE SHOW WEIGHT

2. DECISIVENESS -

DON'T BE AMBIGUOUS - MAKE A POSITIVE STATEMENT WITH YOUR DRAWING.

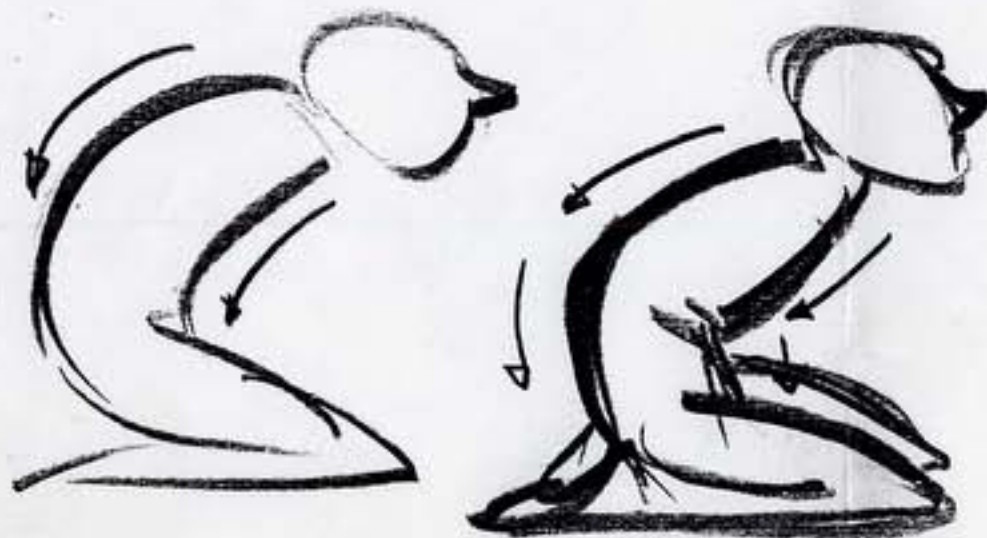
• IN LINE DIRECTION - BE DEFINITE,



WITH A CHARACTER'S HEAD
THERE IS A TOP, BACK & FRONT.

ALL DIRECTION CHANGES ARE
CLEAR AND DEFINITE,

INSTEAD OF A
SIMPLE CURVE YOU
MAY WANT TO
DEFINE A DIRECTION
CHANGE IN THAT
SHAPE.







ANIMATION - WHY ANIMATE?

LOVE TO DRAW
TELL A STORY
SEE IT MOVE
MAKE IT MOVE
EXPRESS YOURSELF
ENTERTAIN

COMMUNICATION
A GOOD MEASURE
FOR SUCCESS - HOW
WELL AM I COMMUNICATING
MY IDEA?

ENTERTAINMENT - WHAT IS IT?

- IT MAKES US LAUGH, CRY, QUESTION, DREAM, IMAGINE, REACT, ADMIRE
- BUT FOR IT TO ENTERTAIN IT MUST CAPTURE
IT MUST RIVET YOU TO THE SCREEN
IT MUST DEMAND YOUR ATTENTION
IT MUST HOLD THE AUDIENCE
- A QUESTION TO ASK: ARE THE VARIOUS ELEMENTS
OF MY STORY, SUBJECT MATTER, CHARACTER, ETC.,
GENUINELY CAPTIVATING?
OR CAN THE AUDIENCE TAKE IT OR LEAVE IT
- HOW DO I CAPTURE AN AUDIENCE?
HOW DO I HOLD THEM?
HOW DO I KEEP THEIR INTEREST?

ANTICIPATION - A KEY INGREDIENT

DEFINITION: ① LOOK FORWARD TO, EXPECT ② REALIZE IN
ADVANCE, FORESEE, FORETASTE.

IT WILL CAUSE AUDIENCE TO EXPECT AND LOOK
FORWARD TO THE PAY OFF.

- MILK THE MOMENT. AS LONG AS YOU HAVE NOT
RELEASED THE TENSION THE AUDIENCE IS WITH
YOU. DON'T WASTE THE MOMENT BUT MILK IT
FOR ALL IT'S WORTH.
- AVOID RUNNING AHEAD. - MAKE SURE THE
AUDIENCE IS WITH YOU. DON'T LOSE THEM.

- ANTICIPATION IS BUILT BY CLARITY - A SIMPLE, CLEAR IDEA THAT COMMUNICATES AND CAPTURES AN AUDIENCE IS YOUR GOAL.

ANTICIPATION THROUGH —

- CHARACTER - IF THE AUDIENCE KNOWS YOUR CHARACTER THEY CAN ENJOY ANTICIPATING HIS REACTION IN A GIVEN SITUATION.
- MUSIC - A FEELING OF "GET READY FOR THIS" IS LARGEY DUE TO THE RIGHT MUSIC. IT CAN ANTICIPATE JOY, FEAR, PATRIOTISM, LOVE, ETC.
- STAGING - YOUR POINT OF VIEW MUST BE CLEAR. WHAT DO I WANT TO SAY WITH THIS SCENE? HOW DO I WANT THE AUDIENCE TO FEEL IN THIS SHOT? HOW YOU STAGE THE SCENE CLUES IN THE AUDIENCE TO HOW THEY SHOULD FEEL.



A TREE



- ACTION - THROUGH POWERFUL AND GRAPHIC IMAGES ANTICIPATION CAN BE BUILT FOR A SHORT PERIOD OF TIME.
- RELATIONSHIP - TWO OPPOSING CHARACTERS CREATE AN AUTOMATIC TENSION AND ANTICIPATION
- CONFLICT - AN AUDIENCE IS ENTERTAINED BY ANTICIPATING A RESOLUTION TO THE CONFLICT.

• CONTRAST -



CONTRAST CREATES AN INTRIGUE AND CURIOSITY IN THE AUDIENCE.

- STORY - INVOLVING MANY ELEMENTS, CHARACTER, CIRCUMSTANCES, AND CONFLICT. WHAT IS AT STAKE? WHAT IS THE CHARACTER RISKING? IS THEIR HOPE FOR THE AUDIENCE TO "SIDE" WITH,

- MOVEMENT - A SIGNAL OF INTENTION FOR AUDIENCE

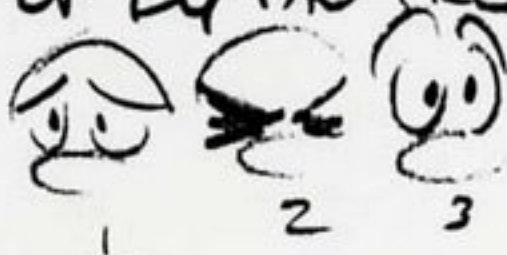


ARCS SHOW ANTICIPATION

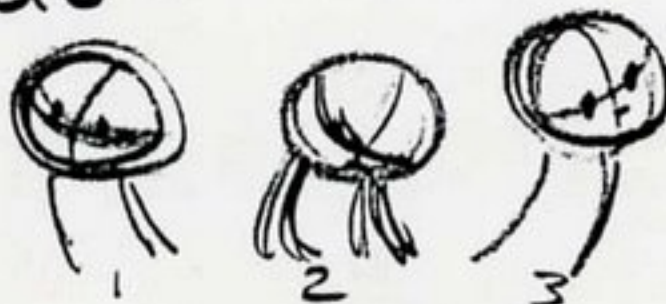
- LINE & FORM - JUST AS IN MOVEMENT A SHAPE CAN NARROW TO ANTICIPATE A WIDENING.



- EXPRESSION - ATTITUDES SHOULD ALWAYS BE SET UP BY THE PREVIOUS ATTITUDE.



- ANGLES & TILTS -



ANTICIPATES WITH HEAD ANGLE DIPPING IN #2 BEFORE #3.

ANIMATION - SEVEN ESSENTIALS

1. MAKE A POSITIVE STATEMENT

- DO NOT BE AMBIGUOUS IN YOUR APPROACH.
- THUMBNAIL UNTIL YOU HAVE THAT CLEAR APPROACH AND CONVICTION. BE BOLD AND DECISIVE.

2. ANIMATE FROM THE HEART

- FEEL YOUR DRAWINGS.
- LET YOUR DRAWING AND ACTION BE AN EXTENSION OF HOW YOU BELIEVE THE CHARACTER FEELS.
- PUT YOURSELF IN THE PLACE OF THE CHARACTER YOU ARE ANIMATING - ASSOCIATE.

3. MAKE EXPRESSIONS AND ATTITUDES REAL AND LIVING.

- FOCUS ON EYES AND EYEBROWS MOUTH AND CHEEKS.
- BE SURE EYES ARE SOLID AND PLACED SECURELY IN HEAD.
- STUDY YOUR OWN ATTITUDES. ASK YOURSELF DOES THIS DRAWING FEEL THE WAY MY FACE FEELS?

4. DRAW AS IF YOU WERE SCULPTING

- DESCRIBING YOUR FORMS IN DIMENSION.
- UNDERSTAND THE CHARACTER DESIGN IN 3-D

5. ANIMATE THE FORCES

- ALLOW THE MOMENTUM OF AN ALREADY ANIMATED MOVEMENT TO SUGGEST THE NEXT DRAWING.
- DRAW THE LEADING EDGE OF FORMS.

6. VISUALIZE AND FEEL DIALOGUE

- BE SURE YOU ARE TRULY CAPTURING THE INFLECTION, VOLUME AND TONE OF DIALOGUE WITH PROPER MOUTH SHAPE.

7. SIMPLICITY -

- WHAT IS THE ESSENCE OF YOUR SCENE, YOUR ACTION, YOUR EXPRESSION - WHAT IS INDISPENSABLE IN COMMUNICATING YOUR THOUGHT?

ARE YOU IN FAMILIAR
WATERS? HAVE YOU
RESEARCHED YOUR
SUBJECT?

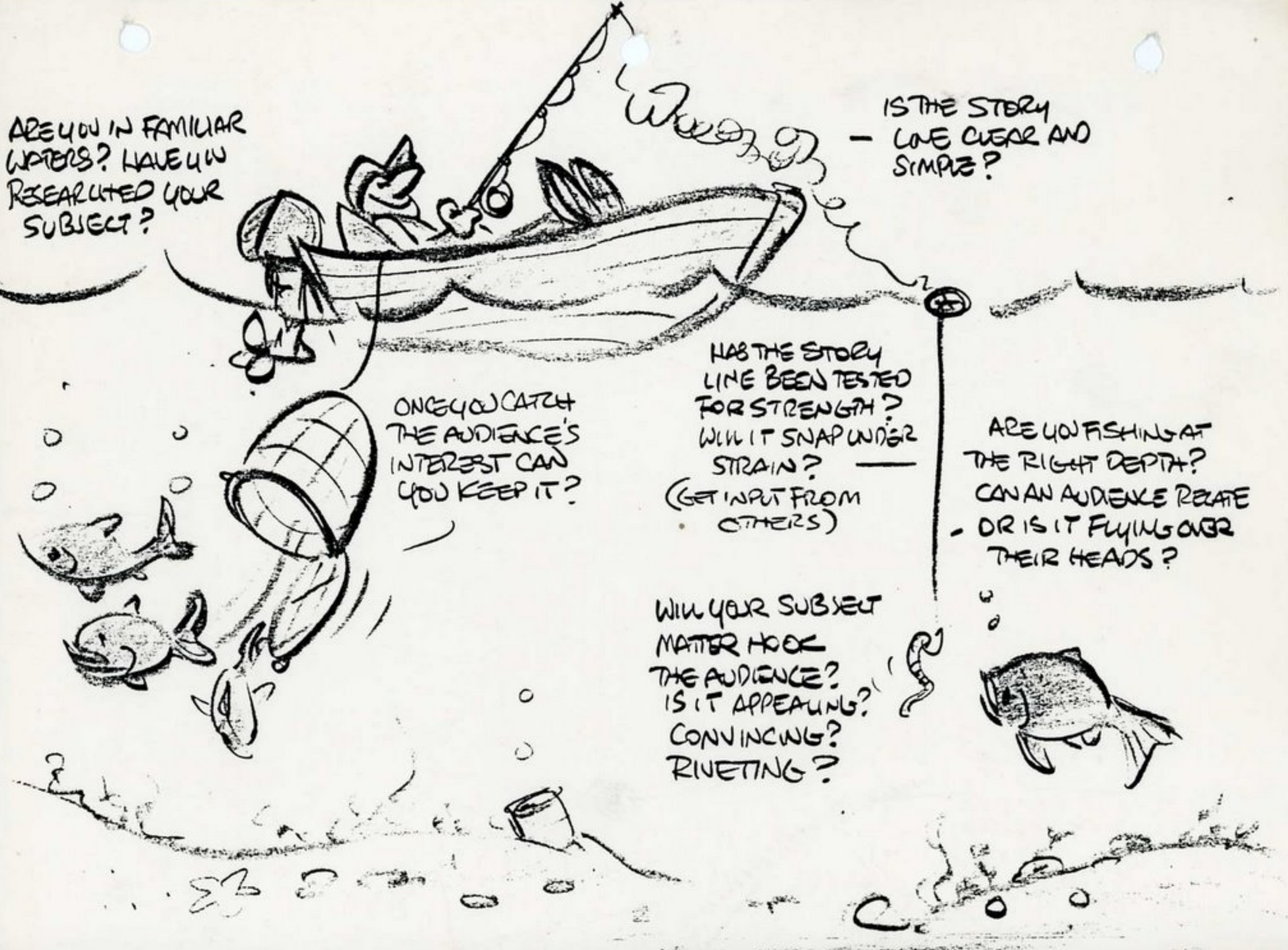
IS THE STORY
- LINE CLEAR AND
SIMPLE?

ONCE YOU CATCH
THE AUDIENCE'S
INTEREST CAN
YOU KEEP IT?

HAS THE STORY
LINE BEEN TESTED
FOR STRENGTH?
WILL IT SNAP UNDER
STRAIN? —
(GET INPUT FROM
OTHERS)

ARE YOU FISHING AT
THE RIGHT DEPTH?
CAN AN AUDIENCE RELATE
- OR IS IT FLYING OVER
THEIR HEADS?

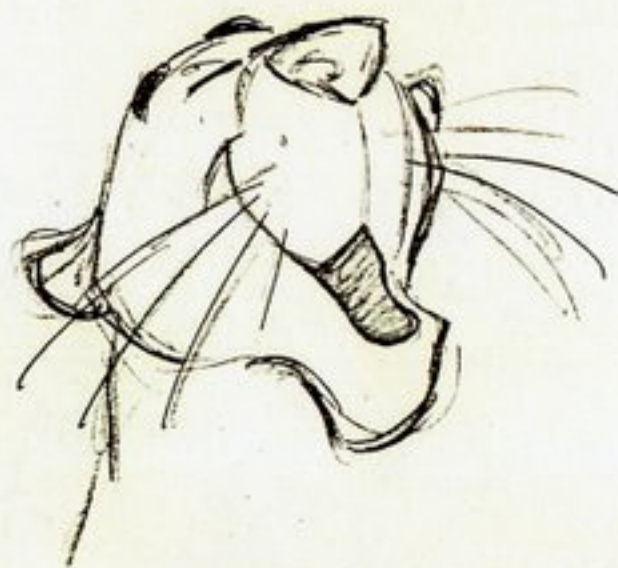
WILL YOUR SUBJECT
MATTER HOOK
THE AUDIENCE?
IS IT APPEALING?
CONVINCING?
RIVETING?















From —
woles + gups



GETTING
SEE-SK



Wm



WUOH



OH THANK
GODNESS



DAY TWO - 1964
IS TO TELL IT LIKE IT IS, OR WAS
OR WHATEVER.





1



4



3



5



MARRY HER?
YOU DON'T JUST WALK UP TO A
HAND HER A BOUQUET, AND SAY "HEY -
REMEMBER ME? WE WERE KIDS TOGETHER."
WILL YOU MARRY ME?
NO — IT JUST ISN'T DONE THAT WAY.



MARRY
HER?



WE WERE
KIDS TOGETHER

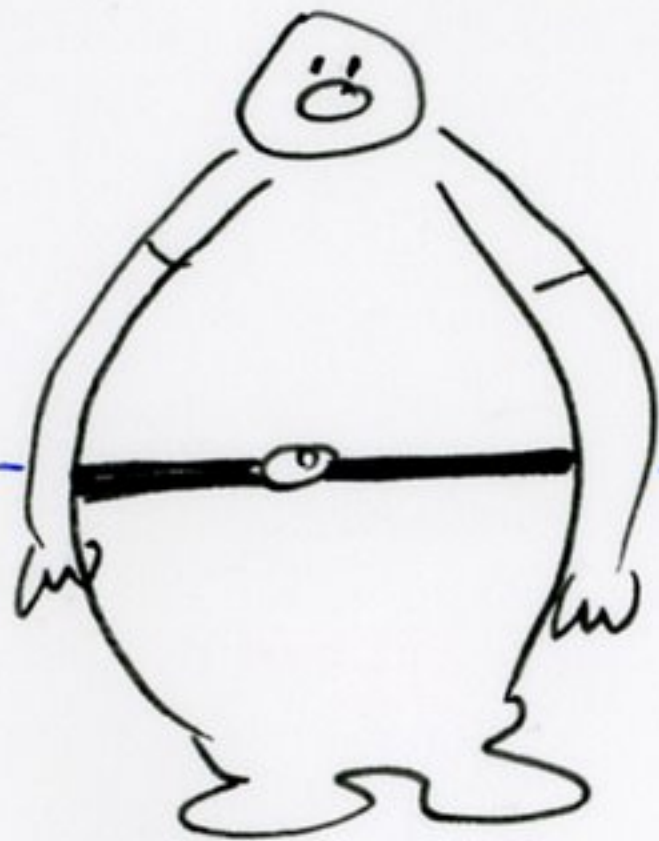


AND SAY — "LOOK!"



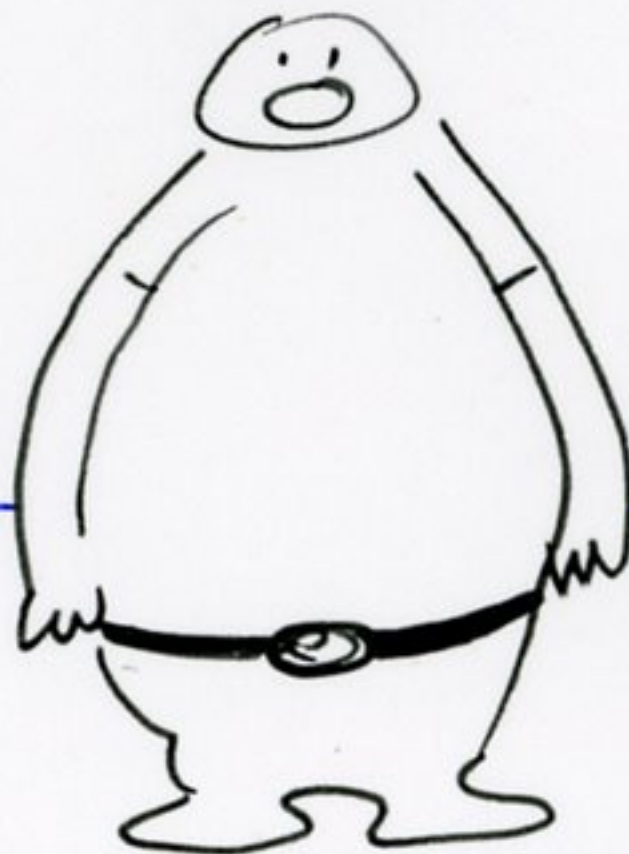
BOUQUET

NOT GOOD

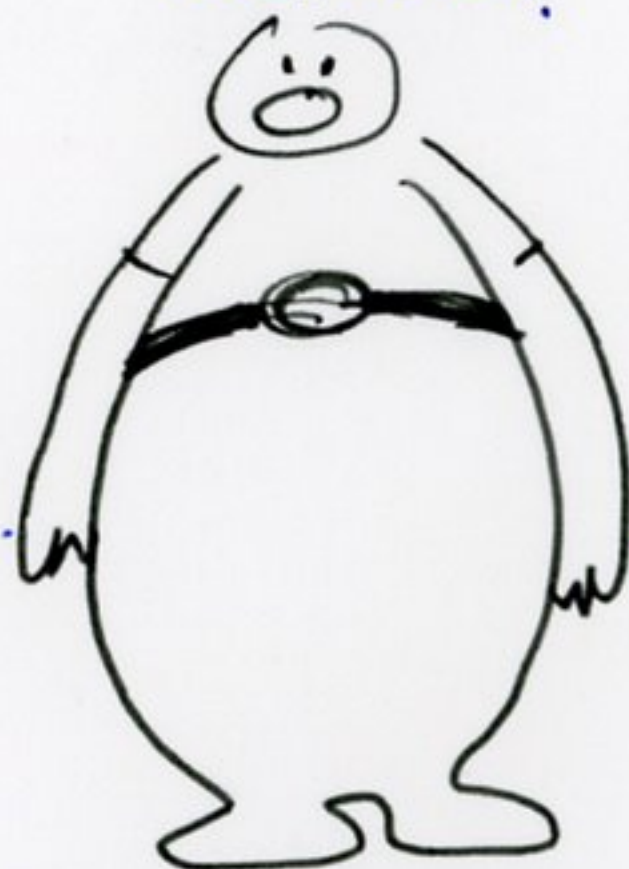


TOO EVEN -
LACKS INTEREST
IF BELT DIVIDES
FIGURE IN HALF

BETTER!



BETTER!



MUCH BETTER -
HIGHER OR LOWER
BELT CREATES
MORE INTERESTING PROPORTIONS

COMIC STRIP ARTIST'S KIT

COMMON PROBLEMS

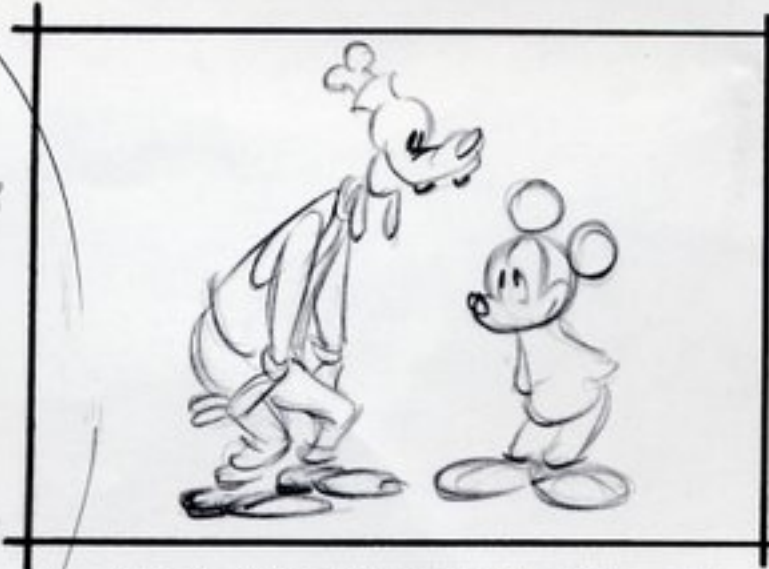
THAT OCCUR IN COMIC PANEL DESIGN.

PAGE 1.

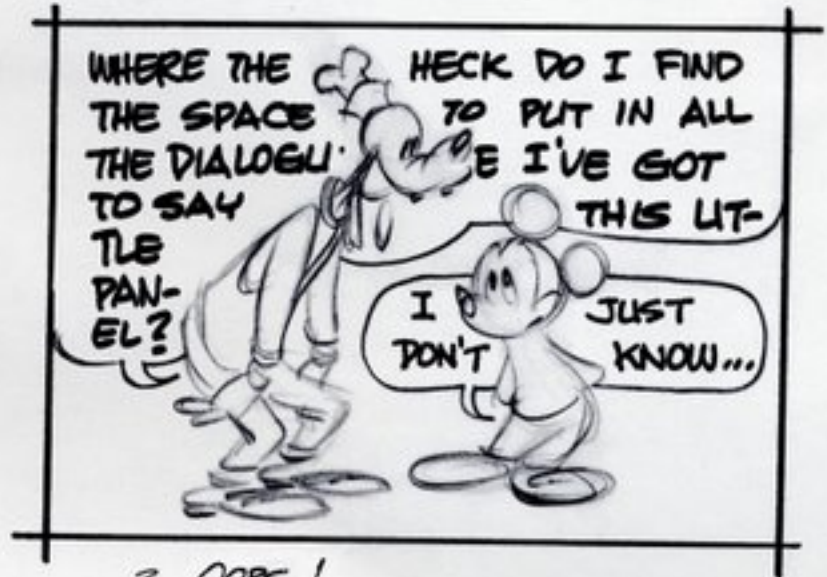
(THESE MAY SEEM DUMB, BUT I MADE THESE MISTAKES FOR YEARS!)

TO MARK,
JUST KEEP
DRAWING MY
FRIEND ...
DRAW LIKE
THE WIND!
WITH BEST
WISHES,

Carson
Pan
Oster



1. ARTIST BEGINS BY DRAWING IN THE CHARACTERS BECAUSE THAT'S THE FUN PART!



2. OOPS!



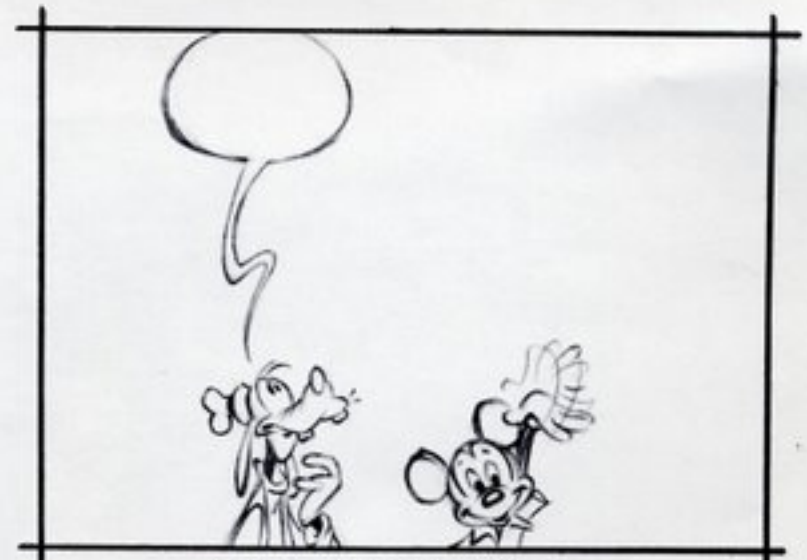
CUTTING OFF THE FEET...



CHOPPING OFF THE HEAD, HAT, OR EARS...



OVERCROWDED WORKING CON-
DITIONS...

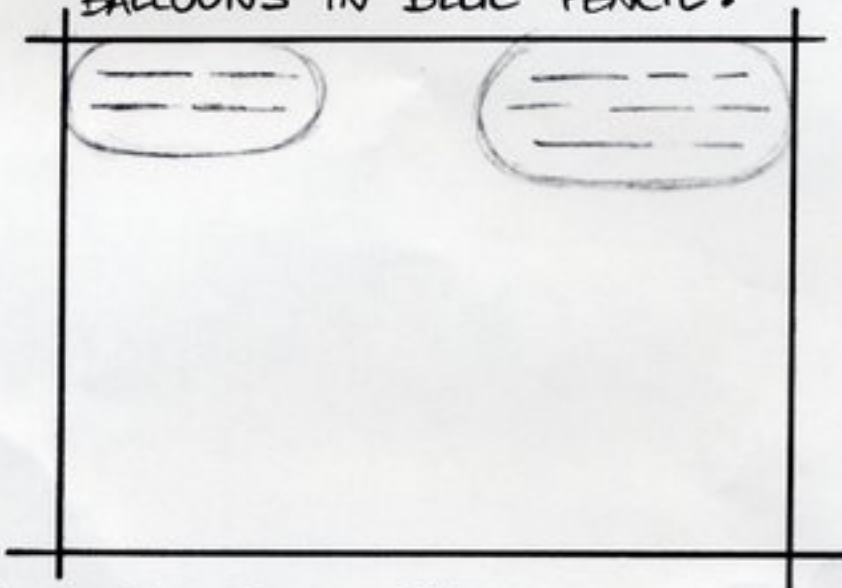


... WIDE OPEN SPACES.

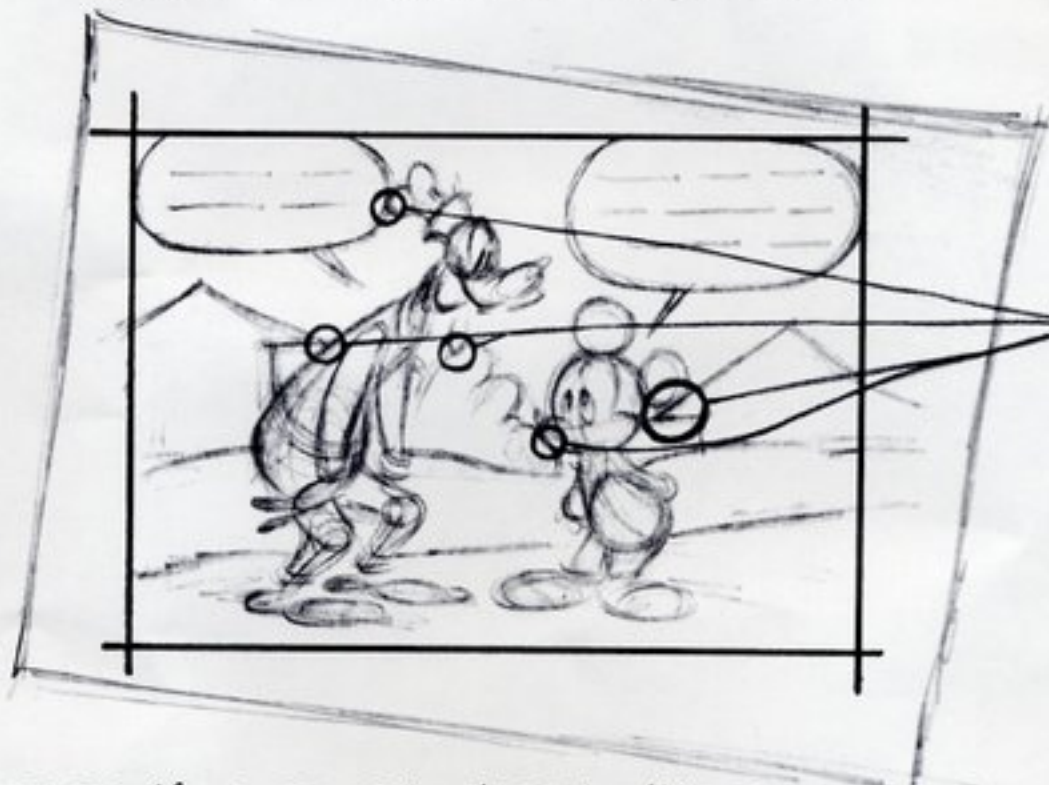
SOLUTION:

PAGE 2.

- ① BEGIN BY INDICATING TEXT AND SPEECH BALLOONS IN BLUE PENCIL.



- ② DO YOUR ROUGH SKETCH ON A SEPARATE PIECE OF TRACING PAPER ---



NOTE: "TANGENTS" MAY OCCUR IN THIS STEP.

- ③ PLACE YOUR ROUGH SKETCH UNDER THE FINAL PANEL.

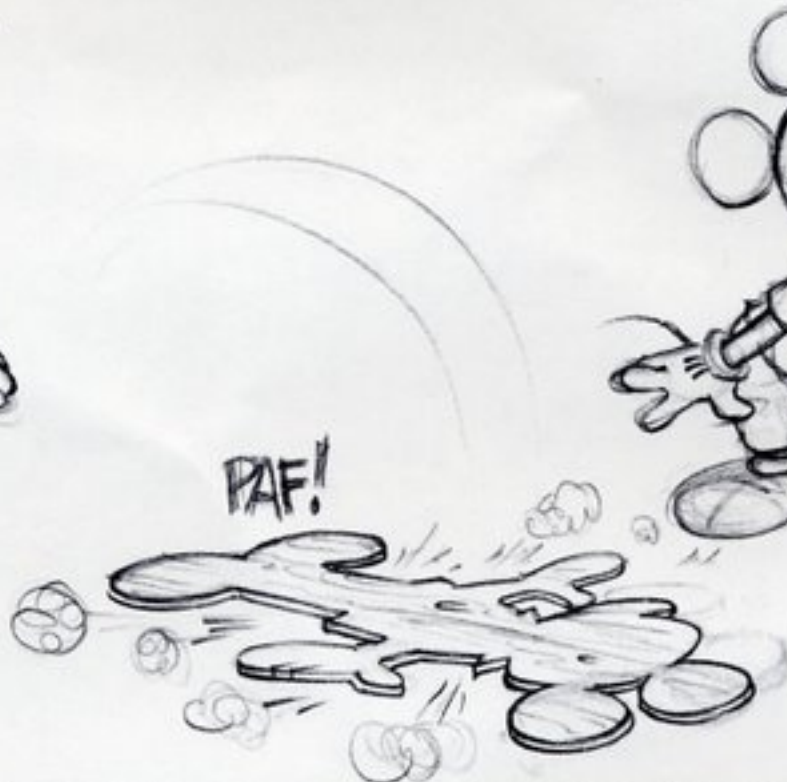


TRACE THE ROUGH IN BLUE PENCIL, ADJUSTING THE POSITION, CORRECTING TANGENTS AND REFINING THE LINE AS YOU GO.

DRAW OVER THE CLEAN BLUE SKETCH WITH LEAD PENCIL.

THIS IS WHAT'S CALLED A "WOODEN" CHARACTER.

EACH EYE, EAR, ARM, HAND, FINGER, LEG, COLLAR, SHOE, ETC. LOOKS THE SAME AS ITS COUNTERPART. THE RESULT IS A VERY STIFF LOOKING POSE.



...THIS CHARACTER LOOKS MORE NATURAL SIMPLY BECAUSE EACH PART OF THE BODY VARIES IN SOME WAY FROM THE CORRESPONDING OPPOSITE PART.



EYES IN PERSPECTIVE

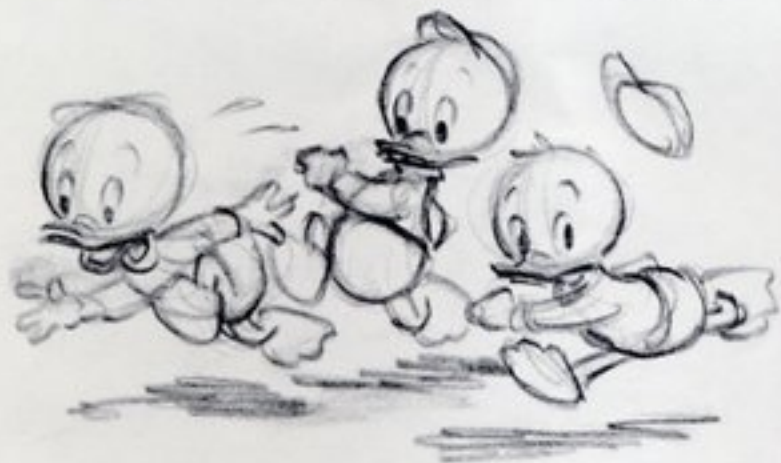


FINGERS THAT VARY GIVE THE HANDS A MORE DYNAMIC LOOK.

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WHEN CHARACTERS APPEAR TOGETHER IN A GROUP, THE GROUP LOOKS MORE INTERESTING WHEN EACH CHARACTER'S BODY PARTS DIFFER FROM THE CORRESPONDING PARTS OF THE OTHER CHARACTERS.

COMPARE THIS CONCEPT TO...



...THIS CONCEPT, WHERE ALL THE BODY PARTS



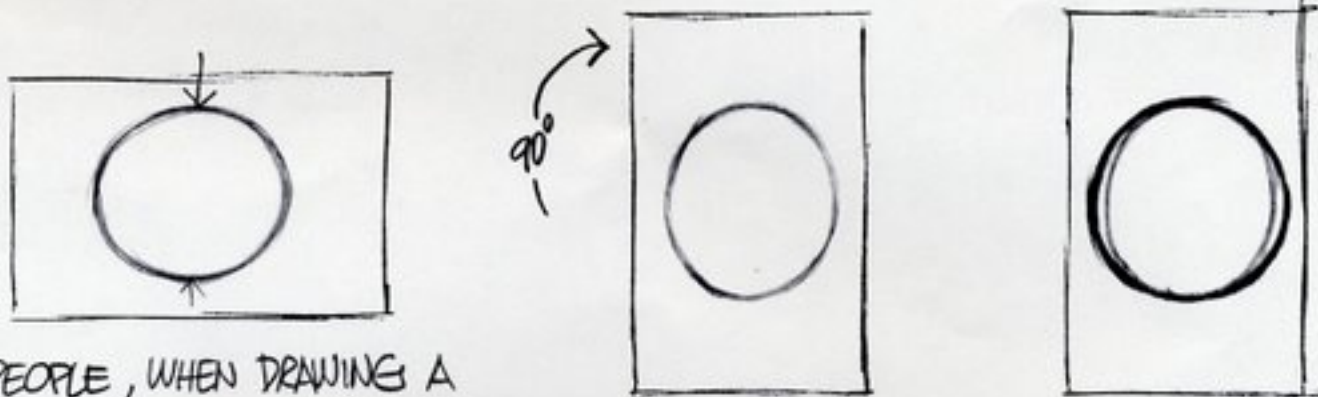
ARE THE SAME.

AVOID USING A STRAIGHT "LINE OF ACTION"



TRICKS AND TIPS

PAGE 4.



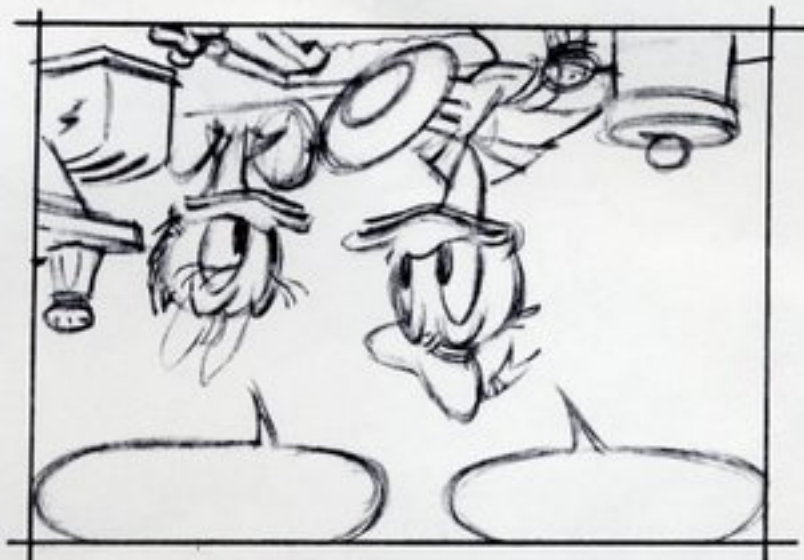
MANY PEOPLE, WHEN DRAWING A FREE HAND CIRCLE, MAKE THE VERTICAL DIAMETER SMALLER THAN THE HORIZONTAL DIAMETER.

THIS IS EASY TO SEE BY TILTING THE DRAWING 90°...

... THEN MAKING A SLIGHT CORRECTION.



IN ORDER TO AVOID MAKING A PANEL "BOTTOM HEAVY" OR LEAVING EMPTY SPACES IN THE COMPOSITION ...



... TURN THE DRAWING UPSIDE-DOWN. THIS MAKES THESE THINGS MORE VISIBLE.



TO MAKE CHARACTERS RELATE TO THE BACKGROUND, ALWAYS BUILD THE ENVIRONMENT FIRST, THEN PLACE THE CHARACTER.

DO THE SAME WITH PROPS THAT THE CHARACTERS ARE INVOLVED WITH, LIKE HORSES, BIKES, CARS, BOATS, ETC.



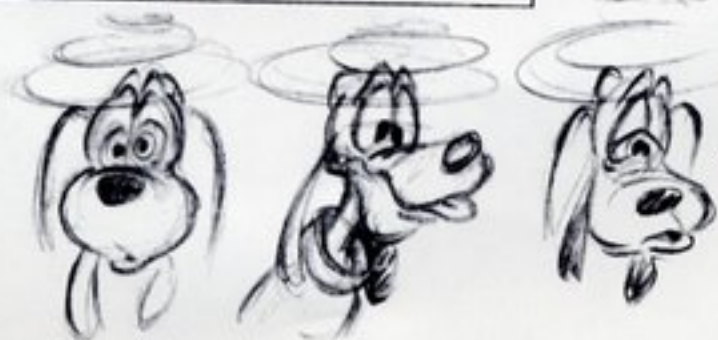
THUMBNAIL SKETCHES:

PAGE 5.

THUMBNAIL SKETCHES HELP YOU TO "THINK OUT" ALL KINDS OF DRAWING PROBLEMS BEFORE STARTING YOUR ROUGH DRAWINGS.

③ WORKING OUT A DIFFICULT POSE: →

MAKE SEVERAL VERY QUICK, SMALL SKETCHES, WITHOUT DETAILS. THIS SAVES A LOT OF TIME IN THE LONG RUN.



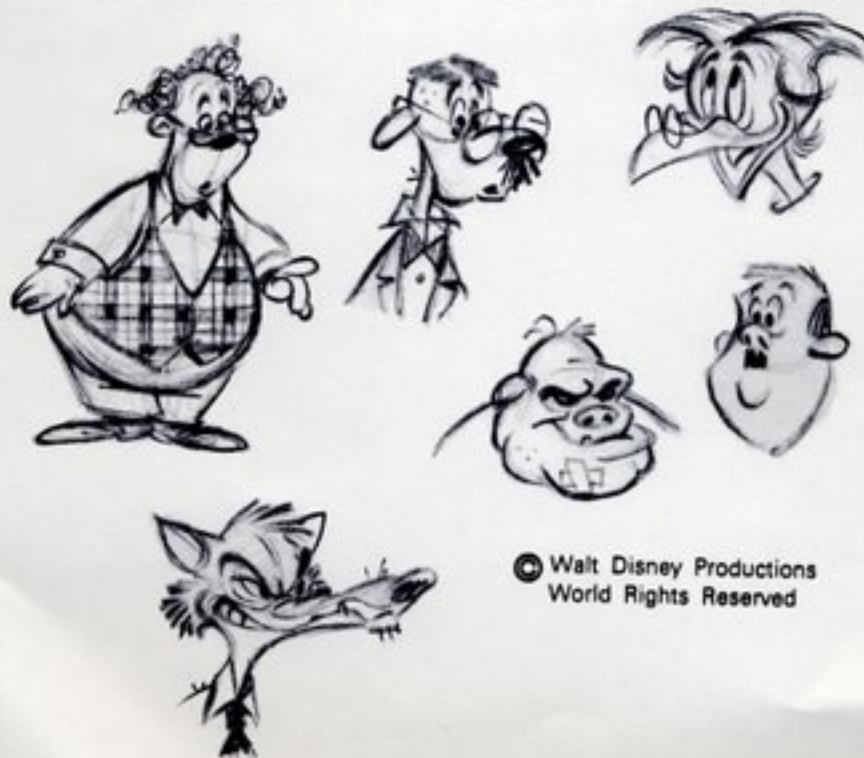
② SPECIAL FACIAL EXPRESSIONS CAN BE THOUGHT OUT WITH THUMB NAIL SKETCHES.

③ USE THUMBNAIL SKETCHES TO EXPERIMENT WITH PERSPECTIVE AND LARGE PANEL LAYOUTS.



④ INCIDENTAL CHARACTERS

SHOULD BE DESIGNED AND THINGS LIKE PROPORTIONS, COSTUME DETAILS, etc., WORKED OUT BEFORE THEY ARE INCORPORATED INTO THE STORY.



STAGING

A PAGE IS MORE INTERESTING TO LOOK AT WHEN IT CONTAINS **SEVERAL** DIFFERENT KINDS OF STAGING.

LONG SHOT

MEDIUM SHOT

ACTION SHOT!

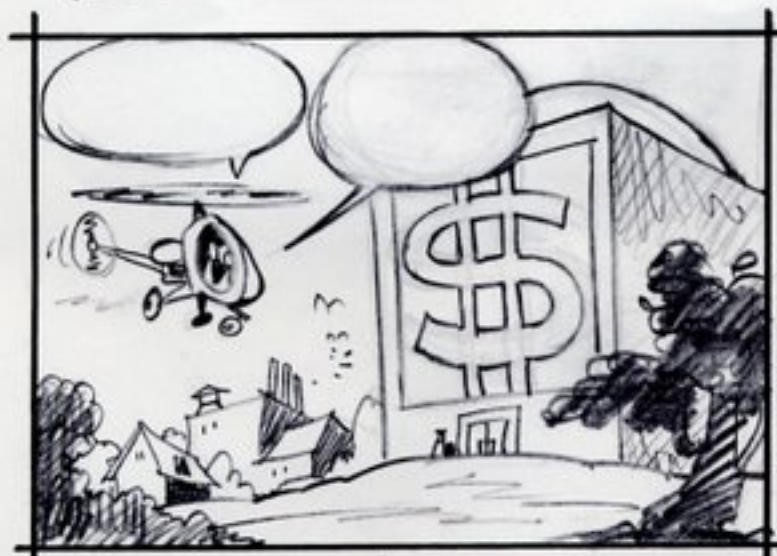
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STAGING SHOULD ALWAYS BE FUNCTIONAL TOO...

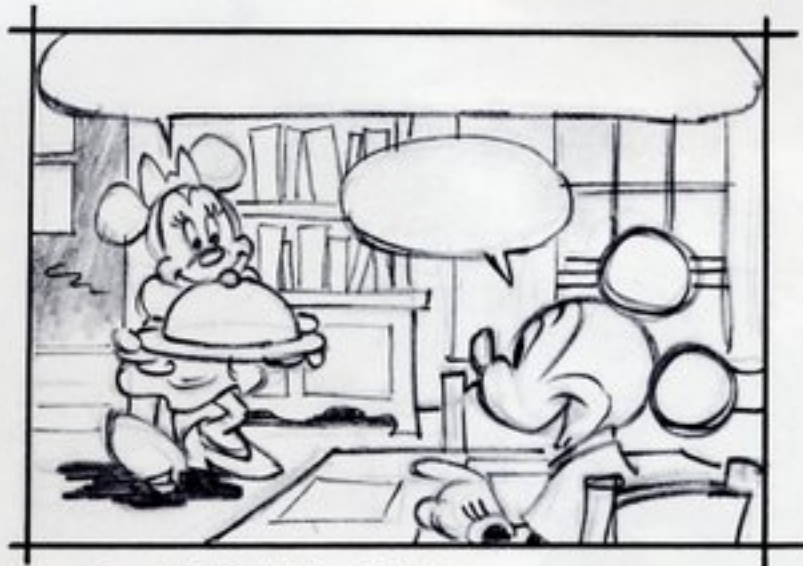


PAGE 6.

CLOSE UP



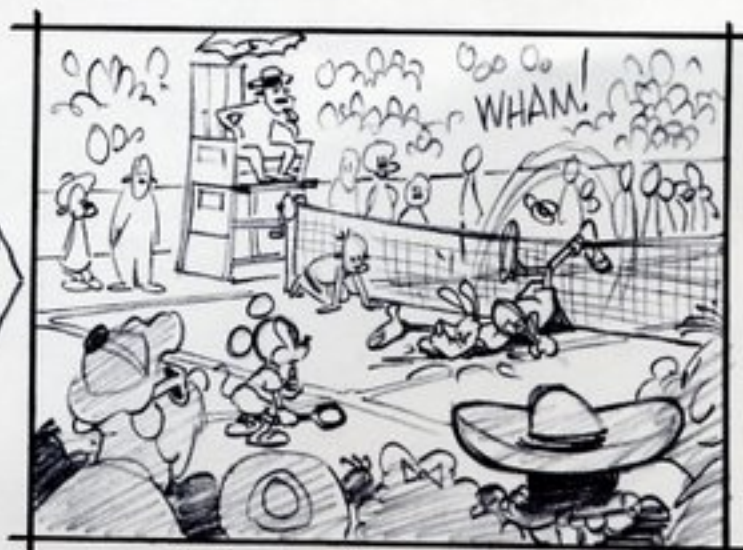
...THE "FUNCTION" OF A LONG SHOT IS TO ESTABLISH WHERE THE SCENE TAKES PLACE.



A MEDIUM SHOT IS USED TO SHOW AN EXCHANGE OF DIALOGUE OR ACTION BETWEEN CHARACTERS.



A CLOSE UP IS USED TO EMPHASIZE THE EXPRESSION OR SPEECH OF THE CHARACTER.



EXTREME ACTION IS BEST ILLUSTRATED BY MINIMIZING BACKGROUND ELEMENTS, AND OTHER THINGS THAT WOULD DRAW ATTENTION AWAY FROM THE ACTION.

STAGING (PERSPECTIVE)

USING A "DOWN SHOT" (HIGH HORIZON)
CAN CAUSE PROBLEMS...

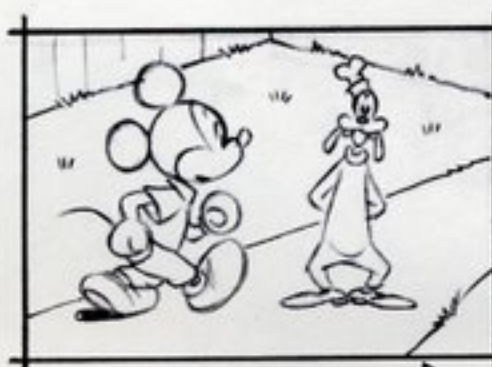
PAGE 7.



...UNINTERESTING OR EMPTY SPACES



... GREATER DIFFICULTY IN DRAWING
RECTANGLES AND CIRCLES IN PERSPECTIVE.



CHARACTER SIZE ↑
RELATIONSHIP IS MORE
DIFFICULT.



↑ (HERE ARE THE SAME
CHARACTERS SET AGAINST
A LOW HORIZON.)



A DOWN SHOT SHOULD BE USED WHEN
THERE ARE INTERESTING OR IMPORTANT
THINGS TO LOOK DOWN AT!

BY USING A "LOW
HORIZON", MANY
PERSPECTIVE PROBLEMS
ARE ILLIMINATED BECAUSE
THINGS ARE VIEWED HEAD-ON.



MAXIMUM USE OF SPACE



GREATER FEELING OF DEPTH.

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Exaggerated Action by Willard Mullin

MR. MULLIN TELLS YOU HOW IN HIS OWN WAY

IN SPORTS CARTOONS THE BIG
THING IN PUTTING OVER A POINT
IS ACTION...

...SAY YOU WISH TO
DRAW A FIGHTER
THROWING A PUNCH...

FIRST: "FEEL"
THE ACTION... THE
ARC OF THAT BLOW...
THE REST **MUST** FOLLOW...

AT THIS POINT YOU HAVE
NO IDEA WHICH HAND YOUR
FIGHTER IS TO BE HITTING
WITH... YOU ARE JUST
GETTING THE SWING...

THE HEAD WILL
BE ABOUT
HERE...

...THE FIST WILL
BE SOMEPLACE
AROUND HERE...

...OR MAYBE
OVER HERE

ACTION MUST
STEM FROM SOME
SOURCE... A FOOT
ANCHORED ON THE
FLOOR...

...AND IF IT'S
A RIGHT HE'S
THROWING... THE LEFT SHOULDER
GOES UP...

...NOW THAT YOU'VE
"FOUND" THE HEAD
AND SHOULDERS
THEY CAN BE DRAWN...

...YOU STILL HAVE
NO DEFINITE IDEA
OF THE POSITION OF
THE LEGS...

YOU MAY GET THIS
FAR AND FIND, HAVING
DECIDED ON A RIGHT
HAND PUNCH WITH A
FOLLOW THROUGH,
THAT THIS IS NOT
TO BE THE ANCHOR...

... BUT YOUR PUG IS
REALLY HITTING AGAINST
HIS RIGHT LEG...

... SO THE ACTION IS
MUCH THE SAME AS
A PITCHER HAVING
THROWN A BALL...

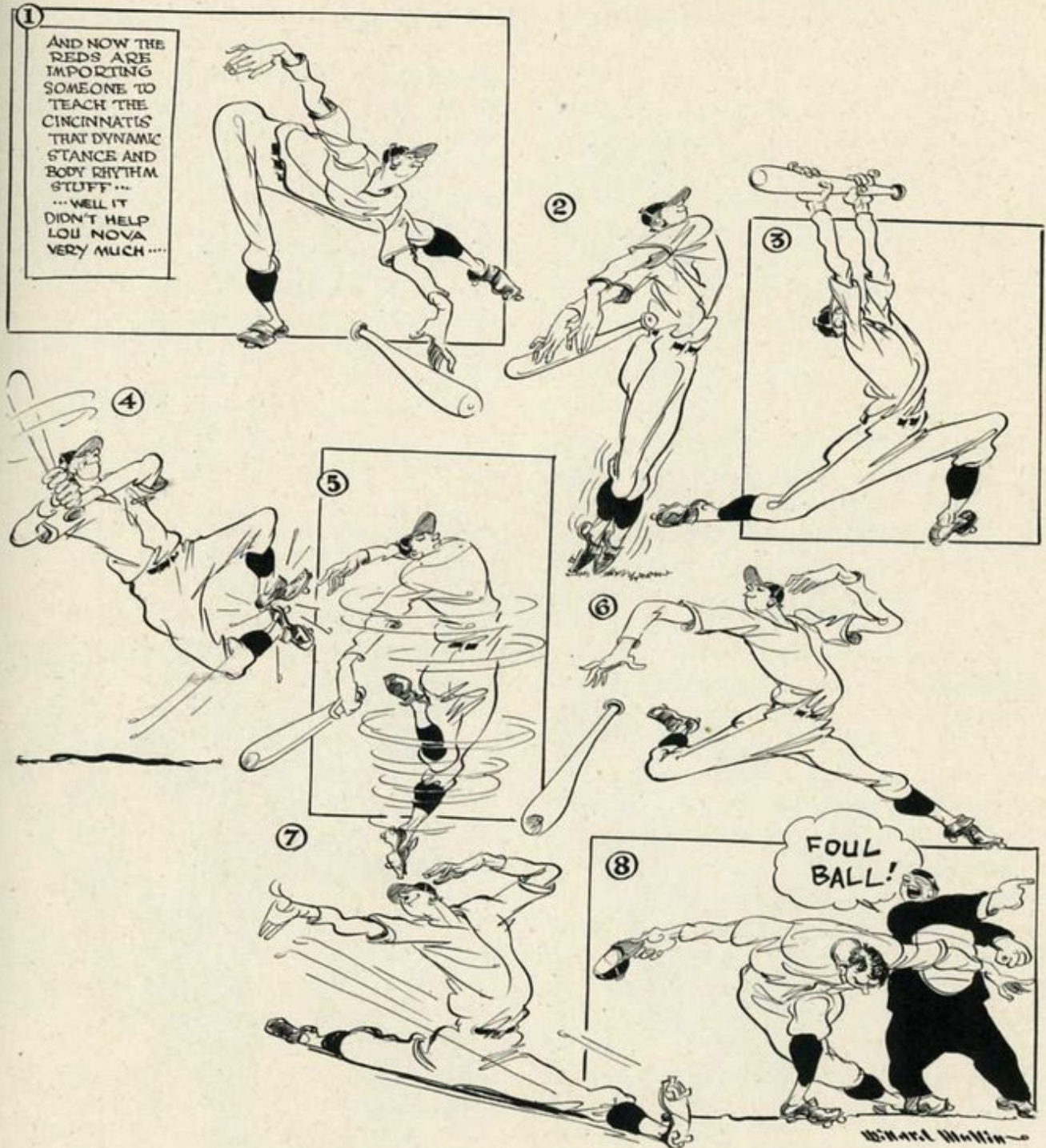
...IN THE SAME WAY
THE ACTION ON
THE RECEIVING
END IS FELT...
...FOR INSTANCE
THE RESULT
MIGHT BE
A SORT OF
FOLDING
HAT EFFECT...

... AND YOU END UP
WITH SOMETHING
ALONG THIS LINE

WILLARD MULLIN

"Nijinski at the Bat" by Willard Mullin

IT IS EVIDENT that Mr. Mullin had a lot of fun doing this. The small blacks in the caps and stockings are useful accents which help the outline figures to stand out.



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